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## OPERA IN FRANCE AND NORTH GERMANY.

Reminiscences of 1878.

BY MICHAEL WILLIAMS.

(Concluded from page 63.)

The music of Wagner, and its acceptance or rejection throughout Europe, are questions which during the last two years, have been so freely ventilated in our newspapers and periodical literature, that it is useless to enter fully upon them here. The failure of *Tannhäuser* at the Parisian Grand Opera, of *Lohengrin* at La Scala, Milan, are also matters beside the point, for both theatres are eminently conservative in their leanings, and so their refusal to accept these operas is a problem easy of solution. In London the chief obstacle to the admission of this composer lay in the results of his introduction as conductor to the Philharmonic Society, for the single but luckless season of 1855. On the retirement of Costa, in the autumn of 1854, Herr Wagner, "the coming man" of the new school, the most rising musician in Germany, was, after much discussion, invited to fill his place. Now, the greater the science of a musician, the more capable he is of forming his own school, and the greater the probability, to a more or less extent, that he will do so. And that Wagner had adopted a new school in composition was as well known as that his musical knowledge was something quite above the common run. Doubtless, then, in compliment to the new conductor, the Society would have afforded—and, indeed, did afford—him opportunities of introducing some of his own compositions, and whatever the verdict on them might be, he would at least have obtained a hearing, and, by degrees, a footing in this country. But confidence in his own theories—the soundness of which had still to be demonstrated—was surely no reason for ignoring the authority of those great precursors in the art, the emanations of whose genius neither he nor any other could hope to do more than equal. And when it was found that the stranger insisted upon giving entirely new readings, and new tempi to every work in the programmes, in lieu of the rules laid down by the composers themselves, and long since accepted as traditional by every instrumentalist engaged in their performance, the flagrant bad taste of the new conductor, the discourtesy shown both to the memory of the old masters, and to the much respected body who had extended to him the hand of fellowship on his arrival in England, were facts not to be ignored.

Friendly remonstrance, however, and the opposition, most justly provoked, both of the audiences and the public press, were received first with insolent contempt, finally with an acrimony of personal retort, which resulted in his disappearance at the termination of the series from the post he had so briefly but disastrously occupied; whilst a deeply-rooted prejudice against the innovator and everything pertaining to him was the painful though natural consequence of his shortsighted folly. But the "time which softens" every bitterness, did at length begin to mollify the animosity excited against Wagner. It was known that his operas were year by year gaining a more prominent position in every German theatre of note, and that their merits were becoming gradually acknowledged elsewhere. The production of one or other of them was occasionally promised in the prospectuses of our opera directors, and if the pledges were invariably unredeemed, the "talk" about their composer was increasingly engendered. At length Mr. Wood really did bring out *Der Fliegende Holländer* during his one season of management in 1870, a season the most artistic which London has known for many years past, and which one feature alone would render memorable, namely, the incomparable Desdemona of Nilsson, a creation—for such in truth it was—worthy alike of Rossini and Shakespeare, yet which, for want of an Otello, she has never hitherto been enabled to repeat.\* But *Der Fliegende Holländer* was produced at the fag end of an exceptionally hot summer, when almost every amateur had left town, and for various reasons—the discontinuance of Mr. Wood's management, and the advent of another orchestra (Sir Michael Costa's) not up in the music, being doubtless amongst them—the novelty has not been subsequently revived. By those who heard it, however, *Der Fliegende Holländer* was found most interesting, and the regret at its disappearance has been general. The

promotion of a series of concerts, "The Wagner Concerts," last spring effected little for the composer or his well-wishers. Of those who attended, many marvelled at the strange music and its noisy character, others pronounced—and the opinion of these last was just—that it could only be properly effective on the stage. In the previous year, meanwhile, *Lohengrin* had been announced by Mr. Gye and Mr. Mapleson, who were both so far sincere in their intentions that singers were actually engaged for the special purpose of singing the parts, which the regular members of the respective troupes professed themselves, or were said to profess themselves, unable to master; the real state of the case more probably being that the enormous increase of the nights of performance as well as the system of farming the vocalists at morning and evening concerts, during the opera subscription, leaves them little or no time for studying anything new. *Lohengrin*, however, never arrived at a hearing, to the detriment, it may with some confidence be asserted, of both the *habitués* and lessees, since an opera with such a thoroughly dramatic plot and music so attractive in quality could scarcely have failed to obtain a great and remunerative success. Its performance at Berlin is in many respects strikingly fine. The story is as follows:—Gottfried and Elsa are the wards of Heinrich, Emperor of Germany, whose brother Friedrich, Count of Brabant, regards them with great jealousy. Gottfried and his sister, having wandered into a forest, lose their way, and each other. Elsa falls asleep and sees Lohengrin in a dream. On awaking she discovers a path out of the forest, and returns to Antwerp, in which the scene of the opera is laid. Here Friedrich and his wife, Ortrud, accuse her to the Emperor of having murdered her brother, and she is called upon to find a champion for the defence of her honour, or to die. Unable to procure one, she is about to be executed, when Lohengrin, who is a magical knight, under the protection of the Holy Grail, and whose mission it is to defend damsels in distress, appears on the Schelde in a boat drawn by a swan. Lohengrin forthwith challenges and defeats Friedrich, and it is then agreed for him to marry Elsa, upon condition that she makes no inquiries respecting his name and antecedents. Ortrud, however, poisons the mind of Elsa with suspicions as to the real character of her future husband, and advises her, after their marriage, to demand the secret of his personality. This Elsa does on the night of their wedding, whereupon Lohengrin tells her that, if she urges him further, the Holy Grail will separate them. At this moment a noise is heard, Friedrich enters suddenly with four other knights, intending to assassinate Lohengrin, who, by means of his enchanted sword, slays Friedrich, and puts to flight the others. The scene then reverts to the banks of the Schelde, where Lohengrin, in the presence of the Emperor and his assembled Court, discloses the secret of his birth. At this moment the boat and its swan are seen approaching. The swan dives beneath the waters, leaving in its place the lost Gottfried. A dove, sent by the Holy Grail for Lohengrin, flies down and takes the place of the swan at the prow of the boat, into which Lohengrin steps and glides away, whilst Elsa falls lifeless by the side of the river, and the curtain falls.

It would be impossible on a single hearing to give anything like a full description of the music with which Wagner has illustrated this beautiful legend. Its more salient features, however, must at any rate be enumerated. The overture, which is short, has a mystic charm appropriately typical of all that is to follow. In the first act may be cited an air for Elsa, "In lichter Wassen scheine," accompanied by the harp and violins; the music which heralds the approach of Lohengrin, followed by his ballad, "Mein lieber Schwan," with refrain for chorus, "Wie fast uns selig sussees Grauen;" the quartet for Heinrich, Friedrich, Elsa, and Lohengrin, with its chorus, "Des Reinen," worked up to a climax of beauty indescribable. In the second act there is a long scene for Elsa and Ortrud, comprising a duet, "Zu trock'nen meine Zahnen," and a fine passage for the latter, "Wodan! dich Starten;" but this act is decidedly the least attractive of the three. The march which introduces the third act is of a brilliancy and fire which, without being unduly fanciful, may well be termed electric,\* and is followed by a bridal chorus, the charm

\* Until last summer, at the new Her Majesty's Theatre, when she sung it to the Otello of Tamberlik.—M. W., 1878.

\* At least, as it was played at Berlin. In London, where *Lohengrin* has since been mounted, it has never been done justice to.



and freshness of which are irresistible. A long duet for Elsa and Lohengrin ensues; in the *finale* the song, "Mein lieber Schwan" is repeated by Lohengrin, who has also a fine declamatory air, "O Elsa!" As for the orchestral writing of *Lohengrin*, it is from the very first to the last bar so overflowing with beauty and variety of ideas, it so evidently shows the extraordinary mind and science united in its composition, that none but the most inveterate opponent of Wagner could, after merely one hearing, venture to deny his genius. It should, however, be heard many more times to gain any real intimacy with its numerous beauties. There was a poetry and sentiment in Malling's Elsa which previous acquaintance with her capabilities scarcely justified the expectation of finding, and her execution of the music—very arduous for so delicate a voice—was perfect. Fraulein Lammert, as Ortrud, sang with much skill and power in the second act. In the little he had to do as the Emperor, Herr Krolop was thoroughly artistic—much more so than the Friedrich (Herr Betz), whose splendid voice nevertheless was heard to great advantage. But the Lohengrin of Niemann was beyond dispute the leading feature of the cast, and of a grandeur difficult, if not impossible, properly to describe. When the enchanted knight appeared on the scene, in his glittering armour with its golden belt and violet mantle, his commanding stature rendered yet more striking from the lofty helmet surmounted by a swan of molten silver, the appearance presented was literally superhuman. So superb a stage-portrait has never within the present generation been seen in England. Mario's Jean of Leyden could not surpass it; and the semi-divine nature of the character was unfailingly maintained throughout. Herr Niemann did not merely tower above his fellows by reason of his height—there was that in his performance which rendered him altogether distinct. Lohengrin was always the centre figure, the all-absorbing attraction. Herr Niemann's singing also was on a par with his other merits; for this being one of his good nights, the intonation of his voice, after the first few bars, was invariably firm and true. It is something to have seen this magnificent artist in what is usually accepted as one of his finest parts, and the recollection in the minds of all who have witnessed it will be ineffaceable as long as memory lasts. By those who have never met with Herr Niemann, the above description may, perhaps, be pronounced highflown; by those who have, it will be owned that the picture falls far short of the reality. In conclusion, it is to be hoped that Mr Gye or Mr Mapleson will at length recognize the necessity of producing *Lohengrin* in London,\* since it contains every requisite for a complete and lasting triumph. The book is marked by an unbroken interest, the music is in every respect of peculiar beauty, and the amount of spectacle demanded, although great, is not ruinous; for, as the decoration of the first and last scenes is identical, a certain economy of expenditure is preserved, always welcome to the theatrical manager. Its success may be safely counted upon, for during a wide experience the writer does not hesitate to affirm that, upon a first acquaintance, *Lohengrin* is the most striking opera he ever heard. MICHAEL WILLIAMS.

#### HAMBURG.

(From a Correspondent.)

To commemorate the two hundredth anniversary of the first production of an original German opera, an event which took place at the playhouse in the Goose Market, and was the commencement of opera in Germany, Herr Pollini will give at the Stadttheater a series of six special performances, under the title of: "*German Opera in Hamburg during 200 years, from 1678 to 1878.*" The performances will be as follows: First evening. Prologue. Scenes from *Venus and Adonis*, by Kaiser; Scenes from *Almira*, by Handel; *Der betrogene Kadi*, one-act comic opera, by Gluck.—Second evening. *Die Jagd*, three-act opera, by Adam Hiller; *Doctor und Apotheker*, two-act comic opera, by Dittersdorf.—Third evening. *Adrian von Ostade*, one-act opera, by Weigl; *Entführung aus dem Serail*. Fourth evening. *Fidelio*.—Fifth evening. *Der Holsdich*, one-act comic opera, by Marschner; *Der Freischütz*.—Sixth evening. *Lohengrin*. Señor Pablo de Sarasate played here from the 4th to the 11th inst. On leaving this town he will visit Lübeck, Hanover, Brunswick, Posen, Liegnitz, Görlitz, Breslau, Königsberg, and Leipzig. On the 4th February he will give a concert at the Singacademie, Berlin.

\* *Lohengrin* was brought out at both our Operahouses in 1875.—M. W., 1878.

#### THE WORCESTER FESTIVAL.

(To the Editor of the "Worcester Guardian.")

SIR.—Having seen your article in the *Guardian* of last week on the question of the musical festival proposed to be held in the cathedral of Worcester in the course of this year, and your notice of the Bishop of Worcester's reply to the Dean and Chapter on the points connected with it, which has been referred to him, I shall be greatly obliged by your insertion of this letter, which I had prepared previous to knowing that your attention had been called to the subject.

It is not without very sincere regret that I, as well as many others, have seen this question mooted again, as I had hoped that the unanimous decision of the Dean and Chapter some three years ago not to allow oratorios to be given in the nave of the cathedral was final, and that that decision would have been ratified in the interval since that time as a rightful one, and in consonance with the feeling of the present day on such a subject.

The question, however, has been raised again, and pressed upon the cathedral authorities, who have not met it by the simple, distinct assertion, that what they considered a matter of conscience, three years ago, was equally binding upon them now; but have consented to waive their own judgment on a matter of right and wrong, and leave it to the arbitration of the bishop of the diocese—a declared supporter of the festival performances, having accepted by anticipation the post of president.

The reference of the two points—viz., of a service in, and the mode of admission to, the cathedral on the occasion of a music meeting—has been made to him, and, as might have been anticipated by his previous suggestions on these two heads, the restored cathedral of Worcester, the mother church of his diocese, has been declared to be a fitting place for oratorio performance, by its own diocesan; and whereas hitherto the objection has been solely to the giving such works in it, with all their necessary disturbing preparations to which, though not to the festival itself (a distinction somewhat difficult for ordinary minds to understand), the Bishop strongly objected, and which, in deference to his view, have been given up, as far as a high, raised platform for the performers was involved, it is now determined that the performance shall be introduced and closed by a short service.

How far the few words of prayer appointed by the Bishop to be used on the occasion can be rightly so called, even with the additional permission of looking through the prayer-book for a third collect—suited to the oratorio of the day, if such can be found—every one who has read them will be able to judge. Such, however, is the first suggestion made, and it comes to this, that whereas it has hitherto been felt and declared that the building itself was put to a wrong use by the performance in it of what is commonly called sacred music, though, in reality, it is no more than a descriptive musical rendering of a subject taken from Scripture, it is now proposed to desecrate a so-called service by making it the introduction of the performance of the day, though not so long, however, be it remembered, as to interfere with the full and efficient rendering of the oratorio. This, then, is the first decision as to what is to be done in the way of performance by the Bishop in his reply to the Dean and Chapter.

The second, however, has to deal with apparently a far more important point; and every one reading the paragraph beginning, "In regard to the remaining part of the question, which represents the mode of admission to the oratorios, I am satisfied to find that there is, in my opinion, no real difference of principle in the proposals made by the two bodies," must be startled by the assertion that the Chapter and the Festival Committee do not really differ in principle on this point.

The Dean and Chapter say: "We will not sell seats in the cathedral." The committee says, truly enough: "Without that permission we cannot raise the amount required to meet the cost of the festival." Here, then, is a distinct difference of principle, and the question is, how it can be reconciled, neither party retiring from the position taken up. The Bishop says by subscription, and quotes the Chapter as being ready to give their quota; but to admit of this being practically worked, he is compelled to add that the Chapter do not intend to limit the number of subscribers, or fix a minimum subscription entitling to a seat, so that any one paying the amount fixed is a subscriber, and can claim a place; but this *reductio ad absurdum* is not yet complete, because to avoid the "serious scandal" (the words are put between inverted commas, to mark, I suppose, the Bishop's dissent from them) of the public sale of tickets, the distribution of them is to be conducted in a comparatively private way. Subscribers are to apply to a secretary, or agent of the committee; and, moreover, the subscription is to be open till the last moment, and this is to be the solution of the question

between the Chapter and those that wish to continue the music meetings in the cathedral.

Let me trespass a little further on your space by considering this decision, to which the Bishop says he has given his best attention.

Nobody, I think, can or will dissent from the assertion that the whole question of the performance of oratorios in cathedral churches resolves itself into one of right and wrong.

If it is right, open the doors wide, engage the first performers to give due expression to such a work as *The Messiah*, sell places in the sacred building without disguise at the public libraries and other places of sale, save only at the doors, to avoid unseemly clamour and confusion, and enjoy Handel's masterpiece under the echoing arches of the cathedral, than which, if only it be the right place, no better one for such a performance can be found; but if it be not the right place, if churchmen—clergy and laity—do think it a serious scandal, whatever the Bishops of Gloucester and Worcester and the Chapters of the three dioceses, who ought to be the jealous guardians of the uses to which their respective cathedrals are put, may say, then do not turn them into music halls. I do not use the term unadvisedly. Do not attempt to exclude or admit, only on payment, the general public from that which, at least, is to do duty for a service, however little it may be regarded as such by those who come for the music only, for, if I am rightly counselled, it cannot legally be done. The Dean and Chapter have the undoubted right to fix the hours of service, ordinary or special, but not to prescribe payment for seats, when the doors are open at such appointed times, by themselves or others. Do not sell tickets of five shillings or upwards, calling it a subscription, in a comparatively private way, with the hope thereby of avoiding giving offence to the Church, which will be as much grieved by the suggestion of such a subterfuge as by the private sale itself; and, lastly, do not do that which is asked for by the advocates of holding music meetings in cathedrals, as if they thought that which they demand could not bear the test of open discussion and overt act.

The opening service will be desecrated while the last of some two thousand subscribers are hurrying to their seats—if, indeed, it be not carried on in the choir or lady chapel apart from the nave, with its expectant public of subscribers and performers—which can scarcely tend in the one case or the other, as the Bishop argues it will, to prepare the minds of the congregation to join devoutly in the whole performance. The building is desecrated, because it has been consecrated and dedicated to divine worship only, and oratorios, even the grandest in subject and conception, are not, and never have been, a part of such service; nor, I venture to say, will they become so now by the addition of a third collect, if it can be found suited to the work of the day, to be added to the proposed meagre list of opening prayers, called a service. In conclusion, I venture to hope that no musical festival will take place after all in the cathedral. Church services—the original idea of the gathering of the three choirs more than a century and a half ago, including some of the best church music, with organ accompaniments only—were eminently successful in attracting large congregations to the cathedral two years ago, the first time that the use of it had been refused unanimously by the Chapter, while the amount of the gifts was larger, I believe, than ever had been realized by a music meeting; and to that success, therefore, and to the great body of worshippers who now fill the nave and aisles, in which, for years, no knee had ever bent, or head been bowed in prayer, I would appeal to prevent, if possible, a going back to that which was not in disaccord with the feelings of churchmen even fifty years ago, but is looked upon by them as a serious scandal now.

DUDLEY.

Witley Court, Stourport, January 14, 1878.

BRUSSELS.—The members of a new amateur musical society, called the Cerele Bizet, gave their first concert, under the direction of M. Eugène Brasseur, at the Alhambra. The programme included the overture to *Guillaume Tell*, with pieces by Belgian composers—Pierre Benoit, Edgar Tinel, and Alfred Tilmant. The name of Bizet did not figure in the programme. Miss Minnie Hauk has achieved a brilliant success at the Théâtre de la Monnaie, as the heroine in G. Bizet's *Carmen*, notwithstanding the reminiscences left by Mlle Derivis and Mad. Galli-Marié in the same part.

ROME.—Sig. Domenico Mustafa is appointed by the Pope perpetual director of the Sixtine Chapel. The post had remained vacant since the death of the musical historian, Baini. Wishing to put an end to the intrigues of competitors, the Pope ordered that each clerk of the chapel should hold it in succession for a year. His Holiness has at length adopted the old course. Sig. Mustafa is a man of more than ordinary talent, and the public retain a favourable recollection of his conducting *La Vestale*, *Fernand Cortez*, *The Messiah*, and the *Mass*, by Palestrina, which was performed here last summer.

## MUSIC IN ITALY.

By T. ADOLPHUS TROLLOPE.

(From the "Standard," with many unpublished additions by the Author.)

(Concluded from page 61.)

It is under these discouraging circumstances that an enthusiastic lover of his country and of music has arisen to attempt the uphill task of imparting to music in Italy that impulse of renaissance and progress, which has been so markedly felt in the Peninsula in other departments of art and civilization. His name will not be heard for the first time in the English musical world, for Giulio Roberti met in England with the first decided success, which encouraged him to give his life and very remarkable powers of work and energy to music. Giulio Roberti is a Piedmontese. He was born at Borge, near Saluzzo, in 1823, and was intended by his parents for the bar. Nor did he give his serious attention to music till he had so far complied with these intentions as to obtain his degree both in civil and canon law. Luigi Felice Rossi, of Turin, a very learned musician, himself the pupil of Mattei and Zingarelli, and the inheritor from them of the best traditions of the good old schools of Bologna and Naples, was his master. In 1849, after successfully bringing out an opera, called *Piero dei Medici*, on the Turin stage, he went to Paris, where he became well-known as a successful composer of chamber music, and remained there till, returning to Turin in 1858, he produced an opera, called *Petrarca*, which failed. Smarting under the sense of this disappointment, he made up his mind to abandon music, and accepted a position, for which his knowledge of most of the European languages rendered him specially fitted, under the directors of the Italian railways; but he could not keep his hand off the stave, and composed a mass for four voices and grand orchestral accompaniment, which was performed, first at the Oratory at Brompton, and subsequently by all the principal Roman Catholic choirs in London, Edinburgh, Leeds, Sheffield, and Bristol, the author having been invited to England to superintend the production of it. This led Roberti to establish himself for awhile, in London, where he produced much sacred and other chamber music, which has been published by Novello, Ewer, & Co., Cramer, &c. Fortunately for Italy, family circumstances then recalled him to the Peninsula. Returning from perfect converse with the musical world in London, Roberti could be under no delusion respecting the position of his art in a country where the professional performers are nearly all, as they phrase it, *orecchianti*, mere singers by ear; and where out of the profession it would be in all probability difficult to find an individual from the Alps to Etna who could sing a page of music at sight.

If this state of things was to be remedied Roberti knew well that the only hope must be in beginning from the foundation. In the midst of almost insuperable difficulties, with very small and inadequate means, amid opposition, ridicule, and indifference, he succeeded in obtaining permission to found a school of choral singing in the "Pia Casor di Lavoro," at Florence;—in the workhouse, in fact. Thus, on the most discouraging and unpromising materials to be found in such a place, he went to work gratuitously, it need hardly be said, and in the course of the following year invited the city to hear his workhouse scholars perform a concert of the works of Palestrina, Marcello, Pergolesi, Cimarosa, and Cherubini. The success was a splendid and astonishing one; and could have been obtained only by a rare combination of the special skill required for teaching, indomitable energy, and an enormous amount of labour. The result was the initiation in Italy of a movement which will, it may be hoped, extend to her, also, the civilizing effects which the popular study of music is so abundantly producing in other lands. To the Syndic of Florence, Peruzzi, belongs the credit of having at once perceived that the man who had achieved such results with the workhouse children would be the right man in the right place at the head of a national movement for the serious study of music. Signor Roberti was charged by him with the establishment of classes of music in all the municipal schools, and with the yet more important organization of a normal school for masters and mistresses. And subsequently the Minister of Public Instruction made instruction in music a portion of the regular curriculum in all the national schools, and a musical instructor was placed on the staff in every such establishment.

Signor Roberti soon found, however, that when this had been

obtained, his work was by no means done. The masters of the schools, under whose authority the teachers of music were necessarily placed, however good men they may have been for their work in other respects, were naturally, in ninety-nine cases out of a hundred, wholly ignorant and careless of music, and were disposed to regard it, as a not very important part of the studies of their scholars, even where they did not, as in many cases, suffer the musical teacher's position to become wholly a sinecure. This was not a state of things which could satisfy Roberti. Putting his shoulder to the wheel, therefore, with renewed energy, he has been pursuing his up-hill task from that time to this. The great object is that the musical instruction given in the national schools should be made, what it is far from being at present, a serious reality. It may be feared that there is not much to be hoped for as long as the practical joke of placing such a man as the Boeotian Sig. Coppin in the position of Minister of Public Instruction shall be continued. But there are abundant signs (December, 1877), that Italy has had about enough of her radical ministry; and, with the return of a truly "liberal" ministry to power, there can be little doubt that Sig. Roberti's plans will be realized. Of course, such an improvement in the church music of Italy, as shall place it on a level with that of England and Germany, a creditable condition of dramatic music, and the creation of a musical taste in the country, somewhat superior to that needed for the comprehension of a melody of Offenbach, (though even that is not to be heard well executed in Italy at the present day), is not to be expected from such a beginning in a month or a twelvemonth. But it is the right seed to produce such a crop. It will, there can be little doubt, in due course produce it, and it is to be hoped, that we shall see the name of Giulio Roberti, fittingly recognised as a faithful labourer in a field of patriotic effort, which will result in the regeneration of Italian musical taste.

Nor can it be denied that, if the seed is good, the soil is superlatively excellent. In music, as in all the other arts, the Italian's rapidity of intelligence, and the sensitiveness of his perceptions, so to speak, wonderfully lighten the labours of his instructors. Of course, this facility has its dangers. There is always the risk that such temperaments—being able to achieve much with little effort—should stop short at a point where facility is still easy to them, instead of pressing onward, so as to attain the facility which is difficult. "*Quel facile, quant' è difficile!*" exclaimed a great artist, with profound truth. But, all deductions made, it will be admitted by those who have any real acquaintance with the populace of Italy (though the number of such is not, perhaps, very large in proportion to the swarm of tourists who skim over the surface of the country), that the intelligence, good humour, executive faculty, and habitual sobriety of these people, make them as valuable material as can anywhere be found for the formation of choral bodies. And men like Giulio Roberti, who recognize and act upon this fact, are doing better service to their country, than if they poured out rhetorical declamations about "*la Patria*" from their places in parliament, or thundered against political opponents in the columns of a newspaper.

MADRID.—Mlle Gabrielle Moiset has been singing at the Teatro Real despite the unsatisfactory state of affairs there. The manager and a section of the public are at loggerheads. A part of the tactics adopted by the manager's opponents is to act in a spirit of hostility to most of the artists. Mlle Anna de Belocca, having suffered at her *début* from this spirit, insisted on the cancelling of her engagement, despite the sympathetic protestations of the subscribers.

BOLOGNA.—Mad. Adelina Patti was to sing here from the 9th to the 14th inst. She will give six performances at Naples between the 16th of the present month and the 6th February, and five at Rome between the 9th February and the 24th. During the whole of March she will sing at the Scala, Milan. Brilliant terms were offered her to sing at Madrid on the occasion of the King's marriage, but previous engagements in Italy prevented her accepting them.

BERLIN.—Herr Hermann Franke, the violinist, played Tartini's Sonata in G minor with success at a concert given on January 5, in the Singacademie, by Herr George Hentschel; and, on the 13th, Viouxtemps' "*Fantaisie Caprice*," at a *matinée* at the Royal Opera-house, in which Fraulein Brandt, Mlle Grossi, Herren Barth and Hausmann, also took part.

## A SYMPHONY BY SMITH.

(To the Editor of the "Musical World.")



SIR,—In these days every composition of merit must be preceded by an analytical programme. I have lately written a symphony. Modesty forbids me to speak of it myself, but my friends, too kind perhaps, say that nothing like it has been produced since the death of the Titan of Bonn. My symphony, Sir, is, you will be glad to know, to be performed at the second series of winter concerts at the Crystal Palace. At least, I sent the score to Mr Manns some time ago, and, having never received any reply, I am justified in assuming that silence gives consent. That my work will be worthily interpreted by the splendid band under Mr Manns' direction, and that its beauties will be fully and enthusiastically pointed out in a commentary by "G." cannot be doubted. Still it seems to me advisable to publish beforehand a sketch of the ideas and incidents on which it is founded, that the audience may thus be the better prepared to appreciate the manner in which they have been musically illustrated. This sketch, therefore, I beg to enclose.

John Smith, D. Mus., having been invited by a friend to visit him at his place in Hampshire, resolves to see what country life is like. He describes his experiences in a

## SINFONIA PASTORALE.

*Introduzione con moto.*—Smith, on arriving at Bishopstoke, meets his friend, who drives him home in his dog-cart. Incidents on the way, including the barking of small dogs, who rush out of cottages on the roadside.

*Larghetto affettuoso.*—Smith is introduced to his friend's sister. Duet for Big Drum and Bass Trombone, expressive of deep feeling.

*Poco a poco diminuendo.*—Smith becomes very tired, and goes to bed.

*Scherzo.*—Smith, awaking earlier than usual, resolves to have a little rural enjoyment. He goes to the dairy, and persuades the dairy-maid to allow him to milk the cow.

*Grand Crash. "Tutti."*—The cow kicks Smith off the stool, and upsets the pail of milk. *Obbligato* passages for oboe and bassoon, expressive of dairy-maid's lament over the milk for breakfast, *dolente*, and Smith's objurgations on the cow, *non religioso*.

*Andante.*—Smith proceeds into the fields, lies down on the grass, and falls asleep.

*Allegro furioso.*—Smith is awakened by a violent storm, and returns to the house wet through.

*Largo.*—Smith finds the country decidedly *slow*, and sighs for Regent Street.

*Finale prestissimo.*—Smith packs his portmanteau, catches the express train, and reaches Waterloo Station in safety.

I am, Sir, yours faithfully,

J. SMITH,  
D. Mus., Oxford [Street].

[The foregoing is worthy of the late Albert Smith.—D. B.]

## CONSTANTINOPLE.

## A ROMANCE.

## I.

Fair city of the dreamy East,  
Proud daughter of the sea;  
With thy thousand mosques and  
minarets,  
We chant our lay to thee;  
Though four-and-twenty times be-  
sieg'd,  
Thy foes have pass'd thy walls,  
The crescent still, in crimson pile,  
Floats o'er thy princely halls.

## II.

As fresh about a diamond set,  
Its beauties to adorn,  
So stretching by thy emerald hills,  
Sparkles the Golden Horn;  
The Bosphorus and Marmora Sea,  
Both leave thy classic shore,  
And muizhem from minaret  
Shout as in days of yore.

## III.

Spices and perfume rich and rare,  
By camels from afar,  
With fair fruits profusely crowd  
Each Mussulman bazaar;  
And henna dye and incense, wool,  
With gems from Palestine,  
And—lenient may the prophet be—  
Rich jars of Persian wine.

## IV.

How Oriental is each scene  
That steep's thy shores along;  
The gilt caique, the opium ship,  
The Turkish boatman's song.  
Fair city of the dreamy East,  
Proud daughter of the sea;  
From very childhood in dear dream  
Of Romance and of thee.

WELLINGTON GUERNSEY.



## The Patent Theatres.

## New Theatre Royal, Drury Lane.

This evening the Comedy of  
**MERCHANT OF VENICE.**

Duke of Venice, Mr POWELL.  
 Salanio, Mr YOUNGE. Salarino, Mr MERCER.  
 Shylock, Mr KEAN.  
 Antonio, Mr POPE. Bassanio, Mr COOPER.  
 Launcelot, Mr LISTON.  
 Gratiano, Mr PENLEY. Lorenzo, Mr HORN.  
 Tubal, Mr MEREDITH. Gobbo, Mr GATTIE.  
 Stephano, Mr HONNER.  
 Balthazar, Mr COVENEY. Leonardo, Mr TURNOUR.  
 Portia, Mrs W. WEST.  
 Narcissa, Mrs ORGER. Jessica, Miss POVEY.

After which (10th time), a new Pastoral Ballet, called  
**THE SWISS VILLAGERS.**

Principal Dancers, Mr NOBLE, Mr OSCAR BYRNE,  
 Mrs NOBLE, Mrs OSCAR BYRNE, and Miss TREE.

To which will be added (last time) the Farce of  
**KILLING NO MURDER!**

Sir Walter Wilton, Mr GATTIE.  
 Jack Wilton (as Bradford), Mr MERCER.  
 Mr Apollo Belvi, Mr LISTON. Tap, Mr GIBBON.  
 Buskin, Mr HARLEY.

Who will introduce "Manager Strut was Four Feet high."  
 Chairmen, Messrs READ and WALKER.

Mrs Watchet, Mrs HARLOWE. Fanny, Miss CURRIE.  
 Miss Nancy (with the Shepherd Boy), Miss POVEY.

To-morrow, The Marriage of Figaro, Deaf as a Post, with Love,  
 Law, and Physic.

[With the compliments of the season from Dr Ghost.]

## Theatre Royal, Covent Garden.

This Evening (2nd time) a New Tragedy, called  
**JULIAN.**

Alfonso, King of Sicily, disguised as Theodore, a Page, Miss FOOTE.  
 Ruggiero, Duke of Melfi, and Regent of the Kingdom, Mr BENNETT.  
 Prince Julian, Mr MACREADY.  
 Count D'Alba, Mr ABBOTT.  
 Count Leanti, Mr EGERTON.  
 Count Valore, Mr BAKER. Bertone, Mr COMER.  
 Count Calvi, Mr CHAPMAN.  
 Renzi, Mr MEARS. Paolo, Mr LEY.  
 The Princess Annabel, Miss LACY.

The Prologue to be Spoken by Mr CONNOR.  
 The Epilogue by Mrs Chatterley.

With (52nd time) a Grand and Comic Pantomime, called  
**HARLEQUIN AND THE OGRESS.**

Scene 1—Egyptian Caverns.

Ogress (the Fairy, afterwards Pantaloon), Mr BARNES.

Scene 2—The Enchanted Cedar Grove.

Prince Azoff (afterwards Harlequin), Mr ELLAR.

Abnab, his Squire (afterwards Whirligig), Mr J. S. GRIMALDI.

Fairy Blue Bell (Protector of the Sleeping Beauty),  
 Master LONGHURST.

Scene 3—The Outside of the Castle.

Grim Gribber (Porter, afterwards Clown), Mr GRIMALDI.

Scenes 4 and 5—Entrance and Chamber of Sleep.

The Sleeping Beauty (afterwards Columbine), Mrs VEDY.

Scene 16—The Royal Embarkation for Scotland,

Represented by Moving Panoramic Scenes.

Scene 17—Leith Harbour, and a Grand Procession down Calton Hill

in—(Scene 18)—Edinburgh. Scene 19—Cottage and Blacksmith's  
 Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Hamlet, The Two Pages of Frederick the Great, and the  
 Irish Tutor, for the Benefit the Western Philanthropic Institution.

## THE TELEPHONE.

(To the Editor of the "Musical World.")

DEAR SIR,—You are in error with respect to the date of Her  
 Majesty's visit to the Polytechnic Institution. It was not in 1848,  
 but on the evening of May 10th, 1855. I was present on the  
 occasion, and have before me the "PROGRAMME FOR THE EVENING,  
 MAY 10th, 1855," of which I will transcribe a part:—

"1. Lecture by J. H. Pepper, Esq., on Professor Wheatstone's experiments  
 on the transmission of musical sounds to distant places, illustrated by a  
 Telephone Concert, in which sounds of various instruments pass inaudible  
 through an intermediate hall, and are reproduced in the Lecture Room,  
 unchanged in their qualities and intensities.

"2. A series of ancient keyed stringed instruments, including virginals,  
 harpsichords, &c., will be performed on, and explained by Mr Salaman.

"3. Ruhmkoff's coil will be kindly explained by Dr Faraday, F.R.S.

"4. The stereoscope and pseudoscope will be kindly explained by Professor  
 Wheatstone, F.R.S.

The small theatre of the institution was turned into an elegantly  
 furnished saloon, for the use of the Queen, Prince Albert, the Duke  
 of Saxe-Coburg Gotha, and suite. The Royal party occupied state  
 chairs in the centre of the theatre. The platform was almost filled  
 with specimens of virginals, harpsichords, and spinets, of various  
 ages and forms, besides which was an ordinary harp, to the sounding  
 board of which a thin wooden rod of great length was attached.  
 This communicated with an apartment at the lowest part of the  
 institution, in which were placed the instrumentalists, who per-  
 formed some orchestral pieces of music, which were distinctly heard  
 in the theatre above. Professor Pepper explained briefly to Her  
 Majesty the principle upon which sounds were transmitted through  
 wood, and also showed successfully some experiments with tuning  
 forks.

CHARLES K. SALAMAN.

24, Sutherland Gardens, W.  
 Jan. 21, 1878.

[How can coils, stereoscopes, or even pseudoscopes be "kindly"  
 explained? Please kindly explain.—D. P.]

## VIENNA.

(From a Correspondent.)

The management of the Imperial Operahouse has engaged Herr  
 Scaria for ten years. "The new year," observes a writer in the  
*Neue Berliner Musikzeitung*, "has begun in a more unfavourable  
 manner than was ever known for the theatrical world. Three  
 important German theatres, the Stadttheater in Bremen and Götting,  
 and the Carl-Schultze-Theater in Hamburg, have, officially at least,  
 closed their doors. It is said that the members of the three com-  
 panies will play in future on the sharing system. To the above  
 three must be added a fourth theatre, the Komische Oper, Vienna,  
 that unfortunate child of the joyous Donau metropolis. Albin  
 Swoboda, who opened this temple of the Muses only on the first day  
 in Christmas week, was bankrupt no later than the 1st January.  
 When proved and old-established art institutions like those origi-  
 nally named are no longer able to sustain the struggle with the un-  
 favourable state of affairs—when the Khedive of Egypt himself,  
 according to intelligence just arrived, has resolved, in consequence  
 of empty houses, to dismiss the Italian operatic and the French  
 dramatic companies at Cairo—the justification for such a step is self-  
 evident. But to re-open a speculation like the Komische Oper,  
 which has long borne a most evil repute, and not to be able to keep  
 it going even a week, is a piece of unwarrantable thoughtlessness for  
 which no language is strong enough." The first performance of  
*Rheingold* announced will take place on the 2nd February.

CASSEL.—The seventh of the series of Historical Operatic Per-  
 formances at the Theatre Royal was devoted to *Fidelio*, preceded by  
 the Overture No. 4, in E major. Between the acts the Overture  
 No. 1 was played, and, at the change of scene in Act II., the grand  
 Leonora Overture, No. 3. It may interest the reader to learn that  
*Fidelio* was performed for the first time at the Court Theatre on the  
 3rd June, 1816, as part of the festivities to celebrate the birthday of  
 the Elector (Wilhelm I.). The next opera will be Spohr's *Faust*.

MILAN.—The Scala opened on the 26th ult. with *L'Africaine*. The  
 performance was poor, and the house not more than half full. On  
 the following evening matters were worse, there being more on the  
 stage than in front of the house. (Adelina Patti was coming.)

## MONDAY POPULAR CONCERTS, ST JAMES'S HALL.

**TWENTIETH SEASON, 1877-78.**

DIRECTOR—MR S. ARTHUR CHAPPELL.

**NINETEENTH CONCERT OF THE SEASON.**

MONDAY EVENING, JAN. 28, 1878.

### PART I.

QUARTET, in B flat, Op. 168, for two violins, viola, and violoncello (first time)—M<sup>me</sup> NORMAN-NERUDA, M<sup>rs</sup>. L. RIES, ZEBBINI, and PEZZE ... .. Schubert.  
SONG, "False friend, wilt thou smile or weep?"—M<sup>me</sup> ANTOINETTE STERLING ... .. J. W. Davison.  
SONATA, in C minor, Op. 111, for pianoforte alone—Herr IGNAZ BRULL ... .. Beethoven.

### PART II.

AIR, "Chi se fierà" (*Arianna*)—M<sup>me</sup> ANTOINETTE STERLING... Handel.  
QUINTET, in E flat, Op. 44, for pianoforte, two violins, viola, and violoncello—Herr IGNAZ BRULL, M<sup>me</sup> NORMAN-NERUDA, M<sup>rs</sup>. L. RIES, ZEBBINI, and PEZZE ... .. Schumann.  
Conductor ... .. Sir JULIUS BENEDICT.

**NINTH SATURDAY POPULAR CONCERT OF THE SEASON.**

SATURDAY AFTERNOON, JAN. 26, 1878.

QUARTET, in B flat, Op. 55, No. 2, for two violins, viola, and violoncello—M<sup>me</sup> NORMAN-NERUDA, M<sup>rs</sup>. L. RIES, ZEBBINI, and Signor PIATTI ... .. Haydn.  
SONG, "Estelle"—M<sup>me</sup> REDEKER ... .. Smart.  
SONATA, in C major, Op. 24, for pianoforte alone—M<sup>lle</sup> MARIE KREBS ... .. Weber.  
ADAGIO, in F major, Op. 55, for violin, with pianoforte accompaniment—M<sup>me</sup> NORMAN-NERUDA ... .. Spohr.  
SONGS, } "Margreth am Thor" ... .. Jensen.  
          } "Das Bettlerpärchen" ... .. Semon.

QUARTET, in G minor, for pianoforte, violin, viola, and violoncello—M<sup>lle</sup> IDA HENRY, M<sup>me</sup> NORMAN-NERUDA, M<sup>rs</sup>. ZEBBINI, and Signor PIATTI ... .. Mozart.  
Conductor ... .. Sir JULIUS BENEDICT.

**TO ADVERTISERS.**—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

### TO CORRESPONDENTS.

BRR.—All right. Too late for this number, but not too late for the next.

SHAYER SILVER.—In a fierce contest between Fire and Water, Fire would incontestably be extinguished. Do you take? If not, pray explain.

DR FLEECE.—Lucifer was not named after the matches, but the matches (conjugal among others) were named after Lucifer. Dr Fleece is wrong, not only about Buononcini, but also about Boccherini. It can't be helped.

POLKAW.—Certainly. The French language is the clearest and most capable of epigrammatic expression that exists; but when it comes to "nous allames," "vous allates," "nous mimes," "nous vinmes," &c. ("Academie," of course), we prefer the "j'avons," "j'avions," &c., of the peasants in the novels of dear old Paul de Kock, who never said "je fus là," but plainly and bourgeoisly, "j'étais là." In all other particulars "Polkaw" has been misinstructed. "Oui—fit il." "Et l'autre de rire," &c.

**SACRED HARMONIC SOCIETY.**—The fifth concert of this society's forty-sixth season will take place at Exeter Hall on Friday next, when Costa's oratorio, *Naaman*, will be performed under the direction of the composer. The principal vocalists will be Miss Robertson, Mrs Osgood, M<sup>me</sup> Patey, Mr Vernon Rigby, and Mr Santley.

LETTERS from Stockholm inform us of the splendid success achieved by Mad. Trebelli as Fides, the heroine of Meyerbeer's *Prophete*. The crowded audience were quite enthusiastic about her, and called her back after every scene in which Fides is conspicuous. Bouquets were innumerable (of course); but more to be valued than bouquets were the personal congratulations of the King of Sweden—a distinguished connoisseur.

## The Musical World.

LONDON, SATURDAY, JANUARY 26, 1878.

Facsimile Autographs.

No. 5.

*L. Lablache*  
*London 3. agosto 1852.*

## A Pigmy and a Colossus.

BLOOD AND BONES.



(At the King and Beard.)

MINE HOST OF THE GRUB.—Well?

DR BONES.—You are wrong about Professor Page.

MINE HOST.—Am I?

DR BONES.—Yes; you are wrong, I tell you.

MINE HOST.—Well, then, you go to the right-about, old Bony-parts, and think of Waterloo. [Exit DR BONES.]

We copy the subjoined letters from our veteran hebdomadal contemporary, the *Athenæum* (Jan. 19):—

### "THE ORIGIN OF THE TELEPHONE.

"I fear your Correspondent, Mr W. Chappell, has little acquaintance either with the early history of electro-magnetism or of the telephone when he speaks so irreverently of a 'certain Prof. Page,'



and confounds Wheatstone's researches on the transmission of sound with the modern electro-magnetic reproduction of sound. The two phenomena are entirely and totally distinct, and have no bearing whatever on each other.

"Page's early paper of 1837, on 'The Production of Galvanic Music,' is quite classical; and if your correspondent will refer to the first volume of De la Rive's *Electricity*, p. 300 *et seq.*, he will find much interesting matter on a subject that was not touched in any published paper by Wheatstone, but was investigated by De la Rive, Gassiot, Matteucci, Guillemin, Wertheim, Joule, Poggen-dorff, and many others.

It is a misfortune that the word telephone has been applied to the new instrument. The Germans' Fernsprecher (far-speaker) is much better. It is the word that is answerable for the confusion between the two instruments—a confusion which is very general.

"W. H. PREECE.

"Wimbledon, Jan. 5, 1878."

"Your Correspondent, Mr W. H. Preece, is of opinion that the name of Dr C. H. Page, of Salem, Massachusetts, is only to be spoken of 'reverently,' and that it is quite improper in me to have said, 'a certain Professor Page.' His claim to reverence is founded upon a communication made to Silliman's *American Journal of Science and Art* in 1837, and this paper Mr Preece describes as 'quite classical.' I will do both him and Professor Graham Bell the justice to believe that they have not read it. Neither the one nor the other could in that case have described it as 'quite classical,' or as having paved the way to the telephone. These gentlemen, in reverence, have dubbed him 'Professor,' and they have given a prominence to his paper which the author would undoubtedly disclaim. Thus the credit due to the original discoveries is transferred to America. The subject of Dr. Page's paper will be best described in his own words. He says: 'From the well-known action upon masses of matter, when one of these masses is a magnet and the other some conducting substance transmitting a galvanic current, it might have been safely inferred *a priori* that, if this action were prevented, by having both bodies permanently fixed, a molecular derangement would occur whenever such reciprocal action should be established or destroyed. This condition is fully proved by the following singular experiment' (Silliman's *American Journal of Science and Art*, vol. xxii, p. 396, 8vo, 1837.) So Dr Page established by experiment just what 'might have been safely inferred *a priori*' from 'well-known' facts discovered by others. Mr Preece refers me to De la Rive, and this is all the notice he gives; 'M. Page, physicien Américain, avait observé en 1837 que, en approchant le pôle d'un fort aimant d'une spirale plate traversée par un courant électrique, on produit un son' (*Traité d'Electricité*, i. 297.) So, 'when a flat spiral is traversed by an electric current, and brought near to the pole of a powerful magnet, a sound is produced.' These sounds, or snaps, as Dr Page describes them, were plentifully heard in Faraday's experiments long before 1837. This so-called 'galvanic music' was anything but agreeable to my ears. Dr Page also 'discovered' that when he tapped a large magnet with his knuckle and with his nail he produced two different sounds. De la Rive does not notice this example of *naïveté*, because he knew that any other piece of iron would have done the same.

"Mr Preece describes Wheatstone's researches as 'on the transmission of sound,' and adds that I 'confound them with the modern electro-magnetic reproduction of sound.' In Mr Preece's opinion 'the two phenomena are entirely and totally distinct.' I should have supposed that Mr Preece would have known that there is no second 'phenomenon'; that sound is not transmitted by a conductor, but reproduced from the last of the successive vibrations when the conductor is taken away. In common parlance we retain the old phrase 'transmission of sound,' but it is not correct. We owe the proof of its reproduction to Wheatstone. His first experiments were with a pianoforte carried up three floors above the violin or violoncello in which the sound was to be reproduced; and this, by means of the vibrations of the pianoforte along a conducting rod. Then the experiment was perfect. The pianoforte was too distant for the original vibrations to be heard, and only the sounds of the violin or violoncello were audible. But in Park Crescent the pianoforte was only a few yards above, and the original vibrations rather overpowered those of the lyre.

If this letter should conduce in any degree to a stricter observance of international justice among men of science it will have answered the purpose for which only it has been designed.

"WM. CHAPPELL.

"Stratford Lodge, Otlands Park."



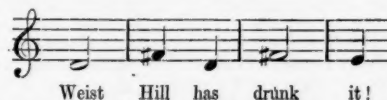
(At the Fish and Volume.)

MR DISHLEY PETERS, SEN.—Now, which is Blood and which is Bones? Give me the jovial landlord of the "Roxburgh Ballads." May his shadow never be crimped! I fancy that "Dr Bones" would profit more by the telephone, in converse with "Mine host," than "Mine host" in converse with "Dr Bones."

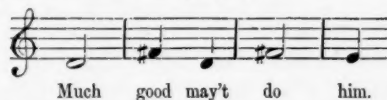
MR DISHLEY PETERS, JUN.—Aye! governor.

MR DISHLEY PETERS, SEN.—Aye?—Say Aye! Aye! Aye! Where's the burgundy?

MR DISHLEY PETERS, JUN. (singing):—



MR DISHLEY PETERS, SEN. (singing):—



MR DISHLEY PETERS, JUN.—Ten to one on Chappell against Reece.

MR DISHLEY PETERS, SEN.—You mean Preece, One hundred to one!

MR DISHLEY PETERS, JUN.—No go, governor! Preece be it—and that is is the humour of it.

To Alberto Randegger, Esq.

#### OCCASIONAL NOTE.

MIDLE ALBANI has made her *réentrée* at the Théâtre Ventadour ("Italiens") with brilliant success. She has already appeared in *Lucia* and *Rigoletto*, and the Parisian journals, without exception, join in the unanimous verdict of the public. Emma La Jeunesse beware! Be not intoxicated with praise—not, by the way, that anybody thinks it at all likely.

#### MADRID.

(By Submarine Telegraph).

Barbiere—Donadio—Arditi trionfo—Entusiasmo di Publico—orchestra applauditissima—Ovazione straordinaria—Maestro Arditi molte chiamate.

## CONCERTS VARIOUS.

THE first *conversazione* of the twentieth session of the Society for the Encouragement of the Fine Arts took place on Thursday evening, January 17th, at the Gallery of the Society of British Artists. A selection of music, performed by students of the London Academy of Music, commenced with Sir Michael Costa's quartet, "Ecco quel fiero istante," rendered by Misses Cecilia Fuller and Marchant, Messrs Monk and Noyes. This was followed by Gounod's "Ave Maria," sung by Miss Webster (violin *obbligato*, Miss Dunbar Perkins). Miss Marchant's fine contralto voice was heard to advantage in "O mio Fernando" and Sullivan's "Lost Chord," and Mr Monk sang "M'appari tutt' amor" effectively. Chopin's Andante Spianato and Polonaise, brilliantly played by Mr George Gear, obtained for the young pianist an enthusiastic "call." Miss Cecilia Fuller sang the opening *cavatina* from *Lucia di Lammermoor*, and Miss Webster won a "call" for "Tacea la notte." De Beriot's "Scène de Ballet" was very well played by Miss Dunbar Perkins, and Miss Greenop contributed Liszt's arrangement of Rossini's "La Danza." A violoncello solo by Mr F. C. Gough and a duet by Misses Webster and Marchant added to the interest of the entertainment. Mons. Marlois was the accompanist.—A. B.

THE Borough of Hackney Choral Association gave the second concert of its new season at the Town Hall, Shoreditch, on Monday evening, when, as usual, a programme of great attraction and interest was provided. The arrangements included the co-operation of a band and chorus, numbering about 200 performers, the orchestra comprising some of our best instrumentalists, and the chorists being worthy association therewith. This is the second season of the appointment of Mr Ebenezer Prout to the office of musical director and conductor; and the practical knowledge and skill and earnest zeal of this gentleman have produced excellent results in the performances, which are such as cannot fail to exercise a strong and beneficial influence on musical taste in the locality associated with them. Monday's concert comprised Weber's "Jubilee Cantata," preceded by Mendelssohn's overture to *Ruy Blas* and a selection from Schubert's music to the drama of *Rosamunde*, followed by the vocal trio from Sterndale Bennett's *May Queen*, one of Pearsall's part-songs, and Auber's overture to *La Sirène*. The general execution fully bore out the remarks already made on the merits of these concerts. The solo vocalists were Misses Mary Davies and M. Harries; Mr S. Tower and Mr E. Wharton. The programme for March 4 includes Beethoven's *First Mass* (in C) and Mendelssohn's music to *Loreley*.—*Daily News*, Jan. 16.

Mdme Enriquez gave an evening concert at St Joseph's Schools, Highgate, on Tuesday evening, January 15th, and was patronised by the *élite* of the neighbourhood. Mdme Enriquez was assisted by Mdme Edith Wynne, Miss José Sherrington, Messrs Shakespeare, Child, John Thomas, Thorne, Deacon, and Keppel. The accomplished contralto, who was cordially greeted on her appearance, gave, with taste and feeling, a new song, "Angus Macdonald," by Mr Roeckel, and "She wore a wreath of roses" (encored, "Robin Adair" given instead). Miss José Sherrington was heard to advantage in Signor Campana's "Birdie;" Mdme Wynne, in Sullivan's "Let me dream again" (encored); Mr Shakespeare, in "Once again;" Mr Graves, in "Jack's yarn" (encored); and Mr Child, in "My Sweetheart, when a boy." Mr John Thomas was called upon to play again after his solo on the harp, and Mr Thorn received due applause after his solo on the pianoforte. Mr Keppel, now one of our most distinguished performers on the flute, contributed solos, which were received with marked approbation; and Mr H. C. Deacon accompanied the vocal music in a thoroughly artistic manner.

## PROVINCIAL.

ORSETT (ESSEX).—A concert was given at the Institute on January 10, under the direction of the Rev. R. T. Whittington, M.A. The programme was suited to the taste of amateurs and "interpreted" chiefly by amateurs; the exception being Mr Frank Holmes, son of Mr W. H. Holmes, the well-known and highly esteemed professor of the pianoforte at our Royal Academy of Music. Mr Frank Holmes sang "Honor and arms" (Handel) and "The Sea" (Neukom) both evidently to the satisfaction of the audience.

HANOVER.—Herr Ignaz Brüll's *Goldenes Kreuz* has been successfully produced at the Theatre Royal, but some of the critics charge the composer with unconscious plagiarism on a rather extensive scale.

KIEL.—Herr Reinecke, of Leipzig, has, it is reported, accepted the conductorship of the Musical Festival to be held here this summer. Herr and Mad. Vogl, of Munich, will most likely be among the artists engaged.

## THE POPULAR CONCERTS.

(From the "Daily Telegraph.")

An interesting novelty was produced at these concerts on Monday last—none other than the string quartet supposed to have been written by Verdi not long before the composition of his *Requiem*, and first publicly played in Paris eighteen months ago. We call the work interesting, and so it is, if merely on account of its origin. So was the "Manzoni Mass," even before anybody knew a bar of the music. Curiosity is at once aroused when a master of any art travels beyond the limits he has hitherto observed, and labours in a field which, because we have never seen him there, we regard as closed against him by some natural law. People laughed when it was said that Rossini had set the *Stabat Mater* to music, and when they heard the work some of them laughed louder.\* In like manner, Verdi's excursion into the domain of the Church, that he might sing over the grave of his friend and countryman, excited doubt of his success, eagerness to know the result, and not a few sneers at it when known. His appearance as a writer of chamber-music attracted less attention, and, but for the fact that Mr Arthur S. Chappell is usually ahead of his public, we might have waited long for the chance of seeing the Italian master in so unwonted a character. That he had penned a quartet amateurs learned at the time, through what parliamentary speakers call "the ordinary channels of information;" but the work was looked upon, probably, as a mere *jeu d'esprit*, akin to those with which Rossini used to amuse his leisure, and of about equal value. At any rate, no cry arose for a public hearing, nor is an adequate reason far to seek. We look to Germany for chamber music, and look so intently that it is hard to turn our heads another way, while the repute of Italy has become so small, as respects music of any kind, that the old sneer about Nazareth rises instinctively to the lips when somebody tells us the "land of song" has sung a new tune. But the copy-book advice, "Do nothing rashly," should have a special application to the practice of generalizing. Nothing can be more dangerous; above all, when it tends arbitrarily to limit the space wherein we are free to appreciate a good thing, without interference from prejudice. Yet into this danger most of us fall. "Verdi has composed a quartet; but he is chiefly a writer of operas; therefore his quartet cannot be good." Such is the disjointed reasoning which, variously applied, does most of us, and the art we love in despite of bad logic, no small amount of harm.

The audience of the Popular Concerts, though the most cultured, was not *prima facie* the most sympathetic possible for Verdi's music, and part of the interest of the occasion arose from curiosity as to the manner in which the quartet would be received. Whatever the Italian master may be or not be out of opera, it is certain that he always speaks a dialect of his own. Those, therefore, who are in the matter of chamber music restricted almost entirely to the German school were certain to distinguish an unfamiliar tongue and not certain to understand its meaning or admire its tones. Yet the quartet was a success. One movement had to be repeated, and all, save one, received much more than conventional applause. The exception was the opening *allegro* (E minor), the matter and treatment, if not the form, of which are, beyond question, strange and not adapted to command instant admiration. But we should never condemn anything before unfamiliarity, that great obstacle to accurate judgment, has been cleared away. In this case it may turn out that what seems patchy is really a well-considered design, and that where appearances suggest a laboured attempt to hide poverty, there is, in fact, a peculiar display of wealth. As to the *andantino* (C major), mistake can hardly be made. It is a strongly individual movement, and like nothing else that we know; but special character, when allied to beauty, becomes itself an element of the beautiful. Here without doubt a master speaks, not only by the technical resources of his art, but through graceful imaginings and happy thoughts. The leading theme, often exquisitely treated, has a charm that belongs to the highest order of melody. In the third movement (*prestissimo* E minor) we have a *scherzo* which, if not largely developed, shows the true spirit of its order, and is relieved by a *trio* in A major, with an elegant *cantabile* theme for violoncello. Here the well-known hand of Verdi shows itself past mistake. The last movement, called "*Scherzo Fuga*," claims notice as the composer's most elaborate exhibition of that contrapuntal skill for which, in other days, Italians were so famous. There are fugues in the Manzoni *Requiem*, but they prepared us for a failure in the present case rather than for success. Failure, however, there was none. The movement is a boldly-wrought and well-sustained fugue, such as there was no reason to believe Verdi could write, such as no composer need be ashamed to call his own. The whole work, but this *finale* especially, should be heard again as soon as

\* More fools they.—D. P.

may be. Much in it has yet to be appreciated, and not a little good, perhaps, yet to be recognized; while the perfection of knowledge concerning the quartet is a simple measure of justice to an author so eminent. Thanks are due to Mme Néruda, MM. Ries, Zerbini, and Piatti, for a very able performance. Verdi was happy in his interpreters, who were recalled with acclamation.

We must dismiss briefly the rest of the concert. Mr Charles Hallé played, with his unfailing reverence for the composer, and equally unfailing delicacy and precision, Beethoven's Sonata in G major (Op. 29). He also joined Mme Néruda in two sonatas, for piano and violin; one, Handel's in A major, the other, Bach's in the same key. A more perfect rendering these works could not have had, and the audience recognized the fact. The vocalist was Mr Santley, who sang Cowen's "The Rainy Day," and made a brilliant success with Schubert's "Erl King"—for which, being encored, he substituted one of the famous Müller cycle of *Lieder*.

# PESTH.

(From a Correspondent.)

M. Léo Delibes conducted the first performance of his *Coppelia* at the National Theater. Before the second act, the stage-manager presented M. Delibes with a laurel wreath. Liszt recently paid the Conservatory a visit, and listened to some specimens of what the students could do. In the violin department, Mozart's G minor Symphony was executed; in the vocal department, some of the female pupils sang a "Frühlingalied" by Liszt himself, and other compositions by him were performed in the pianoforte department. The Abbate has definitively settled his plan for the coming season. He will remain here till a week before Easter, then go to Vienna to spend the holidays; then to Weimar; then to Italy, remaining there till autumn, returning afterwards to Pesth. He will not play in public, and is continuously employed in giving pianoforte lessons. He has five Hungarian pupils and ten from other parts—Vienna, Nuremberg, Leipsic, Moscow, &c.—whom he considers unusually talented. Never, he says, does he feel so happy as in their society.

## "WOUNDED."

Upon the battle-field a wounded Turk  
Lies helpless and alone;  
The cruel shot has done but half its work,  
He lives, though overthrown:  
A kindlier bullet would have closed his eyes  
At once, to open them in Paradise.  
His comrades, one and all, have left the fight,  
None stays his help to lend;  
In such sore straits, even a Muscovite  
Would seem a kind of friend  
If with his lance he stopped his victim's breath,  
And so averted a more hideous death.  
But all are gone, Giaour and Moslem too,  
And now there gathers round  
War's fell menagerie, that hateful crew  
Of camp-attendants, found  
Most useful scavengers, both bird and beast,  
Unbidden guests at many a funeral feast.  
With flashing steel he keeps the carrion troop  
A long while at arm's length;  
But they press on more fierce, as 'gins to droop  
Their valiant quarry's strength.  
See! a bold raven perches on his heart!  
Oh! War! how grand and glorious thou art!

ARTHUR LOCKER.

LEIPSIK.—Herr Goldmark's *Königin von Saba* has been laid aside, and, in its place, an opera, *Pierre Robin*, by Herr Oscar Bolck, is accepted at the Stadttheater.

COLOGNE.—Herr Theodor Hentschel's opera, *Die Schöne Melusine*, has been produced. The composer, who conducted the first performance, was well received.

WIESBADEN.—Meyerbeer's *Etoile du Nord* has achieved a brilliant success, to which the conductor, Herr Jahn, and the *prima donna*, Mdlle Rolandt, materially contributed.

TURN.—Signora Bianca Donadio has been singing here. She left a few days since to take part in the Madrid performances on the occasion of the King's marriage.

SCHWERIN.—Wagner's *Walküre* has been produced at the Grand-Ducal Theatre with great success.

## LETTERS FROM ROBERT SCHUMANN.

AN APPENDICE TO HIS BIOGRAPHY.

### I.

To Theresa Schumann, Zwickau.

Leipsic, 15th November, 1836.

MY DEAR THERESA,—How often do I fancy I behold you, seated at the window of your hermitage, with bent down forehead, and dreamy eyes, while you sing under your breath some sweet song, and doubt perchance that a certain Robert quite merits all the affection lavished on him! But I can inform you, loudly and boldly, what has prevented me from coming to see, or from writing to you: first of all Chopin, Lipinski, Mendelssohn, Ludwig Berger, and a hundred others! They arrived in quick succession. Were you here, how I should like to introduce them all to you, and with what men you would become acquainted! It is different here to what it is at Zwickau! Then there is young Stamatz,\* who, as far as I am concerned, fell from the clouds; he is a delightful fellow, steady, intelligent, and gentlemanly. Born in Rome of Greek parents, and educated in Paris, he now wishes to finish his musical studies under Mendelssohn. You will like him very much. We intended to come over together for the Zwickau festival, but circumstances deranged our plans. As he is to stop at Leipsic till the spring, you will see him during the fair, unless we come and pay you a visit sooner. He still speaks very bad German, but that makes me exercise myself the more in speaking French.

We have also in our usual circle a young Englishman, William Bennett—an Englishman from head to foot, and a remarkable artist with a fine poetic soul—whom I will likewise bring, perhaps, to see you. Mendelssohn is betrothed; and is quite full of the young lady; not a day passes without his having two or three ideas which might be engraved on marble. His intended is named Cecilia Jeanrenaud; she is the daughter of a clergyman of the Reformed Church, and a cousin of Dr Schlemmer. He is to go and see her at Frankfort in the Christmas holidays, and I shall probably accompany him.—Just fancy: Dr Schlemmer has received a decoration; that of the Elector of Hesse. It will become him well; I have read for a long time in his face that he would not die without a bit of ribbon. He is with Rothschild at Heidelberg. David will be married in a few weeks to a Baroness von Liphardt of Dorpat.—We have also with us a very rich young fellow, full of talent, Frank of Breslau, and young Goethe (a grandson of the old one), but up to now he has not shown any marked character; we take all our meals together. Such, my dear Theresa, is a pale sketch of my outward life. I have spent some very happy hours with Lipinski; he loves me, I think, like his own son. He has a charming daughter, sixteen years old, a Polish maiden, such as you might see in your dreams. I must now come to the prosaic part of my letter. My cash-box has been so tried during the last two months that I must endeavour to obtain a loan from Carl and Eduard. Be my right hand and come to my assistance! Between the present time and the end of November, I must get fifty thalers, and as many more by the middle of December. Write and let me know, therefore, or beg Eduard to do so this week, whether he or Carl can lend me a hundred thalers. I could borrow on all sides here . . . but I do not wish to do so, save at the last extremity. Think then of me! I always imagined that Eduard would come over so that I could ask him orally; but no; as if it were done on purpose, he has never come. Tell me, too, how things are going on, and all about the Dictionary, Carl, your moving, the sale of the library, etc., etc. . . I forward you a letter from Moscheles, which you will find interesting; but let me have it back soon, for I have still to answer it. In conclusion, let me beg you, my dear Theresa, to continue to bestow on me your affection. Every day I think of you with delight, and often with emotion; it sometimes seems as though I were leaning near you and feeling your life.—With heartfelt love, your

ROBERT.

P.S.—For you only. Clara loves me as much as ever; but I have lost all hope. I am often at the Voigts. So goes the world. . . . How strange is life!

\* Afterwards one of the chiefs of the school of French pianists.



## II.

To the same.

Leipzig, last day of the year, 1836.

What have I done to deserve such affection on your part, my dear Theresa? I danced like a child round the Christmas-tree, as I looked at your presents one after the other. And that hair chain! How good you are, and how neglectful I am! But will you believe me when I say that, for the last few days, I felt that my heart was not sufficiently pure and sufficiently free from other thoughts for me to write and thank you? I was nailed all day long to my writing-table and obliged to think of various matters, many of which were very prosaic. Then I wanted to write so that this letter might bring you my greetings on the first of January. Receive them, from a friend and a brother. What will this year bring us? . . . I frequently experience a vague feeling of inquietude; to keep one's self always at the summit of the art and the intellectual manifestations of one's epoch; to be continually struggling; to help others; and to remain independent—not to speak of domestic matters—all this turns me giddy. On the other hand, I am overwhelmed with tenderesses I can never return. This is what has happened to me in your case. Ah! Love me always! In the mortal anguish which often oppresses me, I have no one save you to support and console me. Adieu!

## III.

To the same (before his departure for Vienna).

Leipzig, 25th March, 1838.

My good and faithful Theresa,—Had you read my last letter to Clara, you would be better aware of what will much embitter my departure from this place. However, Heaven has decided! But I hope that, after our marriage, you will accompany us to Vienna, where we will pass a few weeks which will leave us happy reminiscences for more than a year.—And after all, when people are separated, what signifies the distance? As a rule, we met scarcely more than once a year, and I fully believe I shall still come and see you once a year in future, especially if Clara's parents remain in Leipzig. Courage, therefore; what we cannot speak, we will very often write to each other. Clara has long been going to write to you herself; I told her she ought to call you "sister." Hereupon, she replied: "I should very much like to call her 'sister,' but it would still be necessary to add a little word . . . the little word which has united us so closely and has rendered me so happy!"—As yet she has not been able to find time to write to you; she has hardly time to write to me; do not, therefore, be angry with her. She will certainly come and spend a few hours with you on her return from Munich; I will soon write and let you know the day. Receive her, then, like a noble girl as she is, and as she deserves, for my sake, for, look you, Theresa, I cannot tell you all the good qualities, all the virtues belonging to this gentle being. I do not deserve her, but I will render her happy.

On this head I will be silent; sentiments of this kind are not expressed in words. Call her, then, "sister," when you see her, and, as you do so, think of me! I have now to speak to you on a subject in which I need your advice and help. Owing to her nomination as "Court Pianist," Clara has now attained a high position.—As regards myself personally, I ask no more than to die an artist; all I recognize as being above me is my art; but, on account of her parents, I also should like to be something. . . . You are intimately acquainted with Hartenstein;\* you must write to him or Ida† saying that I am betrothed to a distinguished young lady (you can name her or not, as you like), that her parents would derive great satisfaction from seeing a "Doctor" prefixed to my name, and that this would facilitate our marriage; that I wish to know whether it is very difficult to obtain a degree in the Philosophical Faculty; though I could devote only very little time to it, being overwhelmed with a heap of work connected with my art. He would write and inform you what course I should have to take; I seek only a title, and it is not my intention to remain in Leipzig. However, there is no great hurry. I simply want to hear his opinion on the subject; I shall go and see him myself about the rest. Ask him, too, whether the Leipzig University does not make doctors of music, and, above all, impress on him as well as on Ida the necessity of keeping the matter a profound secret, because I wish to prepare a surprise.—You women can effect

anything; I place the affair in your hands; do what you can, and write soon!—Take me under your protection, and always be a good sister to your

ROBERT.

P.S.—And do you, also, Theresa, observe the strictest silence about this project with relations and friends. It is impossible to proceed too gently, if you would reach your end.

## IV.

To Herr Keferstein, Jena.\*

Leipzig, 29th February, 1840.

My dear Friend,—Everything has happened exactly as I wished! The eulogium is so flattering, that I certainly am indebted in some degree to you for it. It delighted me, as well as my friends, to the very bottom of our hearts. My first step, as you may easily imagine, was to despatch a copy to the North, to my Clara, who will jump for joy like a child, at being the affianced bride of a doctor. She is sure to write and thank you. She will probably abandon the notion of going to Copenhagen, whither I intended accompanying her with Mad. Wieck; she is too frightened of the sea. At all events, I shall soon see her, and I need not tell you what blissful hours I shall spend near her, dreaming at the piano. And now, thanks once more for your intercession, your trouble, and your affectionate zeal. Friendship is said to have wings; I think you may rely on mine if you should like to try them. I shall write ere long to Herr Rheinhold, who accompanied the diploma with a few very gracious lines.

Adieu, my dear friend. Believe in the unalterable and deep devotedness of him who signs for the first time, yours,

DR R. SCHUMANN.

(To be continued.)

BERLIN.

(From a Correspondent.)

From the 24th August to the 31st December, a period of eighteen weeks, there were 108 performances at the Royal Operahouse of 43 different works by 26 different composers. A magnificent party was given on the 22nd ult. by the proprietors, Herren Hermann and Franz Medding, to commemorate the tenth anniversary of the Concerthaus in the Leipzigerstrasse. Endless tables tastefully decorated were ranged in the hall, which has long re-echoed to the strains of Bilse's Orchestra. At 7 p.m. began the "arrival of the guests" to the march from *Tannhäuser*, the performers being the orchestra, and the conductor their chief. The march was followed by the "Jubel Overture" of Weber, a "Fantasia on Russian National Airs," and Liszt's "Ungarische Rhapsodie." Then came a prologue, written by Herr Brockhoff, and spoken by Herr Draicke. During the banquet the orchestra, with Herr Bilse at their head, performed a selection. There were not many toasts, but those given were to the purpose. Professor Maercker proposed the health of Herr Bilse and the proprietors of the Concerthaus, dwelling on the services rendered by them to the cause of music. Professor H. Dorn proposed the members of the Orchestra, and a patron of the concerts spoke of their elevating influence on the community generally.

P.S.—The Italian operatic season at Kroll's Theater will commence probably on the 1st March, with Signora Ricci as *prima donna*. Mdle Gerl, from the Ducal Theatre, Coburg, has appeared at the Woltersdorf-Theater as Amina in *La Sonnambula*. The critics pronounce her to be one of the best living German *bravura* singers. After a long illness, Herr Oscar Kolbe, Royal Musical-Director, died on the 2nd inst. Born in Berlin on the 10th August, 1836, he was, from 1859 to 1875, a teacher at Stern's Conservatory, but was compelled by ill-health to resign the post. More generally he was known by his oratorio of *Johannes der Täufer* (*John the Baptist*) and his works on Thorough Bass and Harmony, popular as class-books. It is rumoured that for some time past one of the most eminent architects here has been engaged on the plan of a grand new operahouse to be erected by English capitalists somewhere in the Friedrichstadt quarter. The building, on the model of the Royal Italian Opera, Covent Garden, is to contain more than 3,000 persons, and the public is to be attracted by very moderate prices of admission. Whether the plan will ever be carried out depends, it is asserted, on the price asked for the proposed site.

\* A professor at the Leipzig University.

† Mad. Hartenstein,

\* The friend who obtained for him the Doctor's degree at the University of Jena.

## CAPOUL.

Capoul, Joseph Amadée Victor, born at Toulouse on the 25th February, 1839, was a pupil of the Paris Conservatory, where he carried off the first prize for singing. He came out in August, 1861, at the Opéra-Comique, as Daniel in *Le Chalet*. We know what a great success he achieved at the above theatre at the time he devoted himself to the Italian stage and undertook a campaign—which proved a most profitable one—at New York, London, and elsewhere. He returned to France only to create at the Théâtre-Lyrique, at the close of 1876, the part of Paul in M. Victor Massé's last work, *Paul et Virginie*. "M. Capoul, under his Bourbon-palm leaf," says Blaze de Bury (*Revue des Deux Mondes*, 15th April, 1877), "always struck us as particularly infantine in his picturesqueness. A man nearing his fortieth year, and representing a stripling of sixteen is an optical illusion very possible on the stage; but it should not be rendered too prominent, for while nothing in the world is comparable to youth, nothing, on the other hand, is more insupportable than the affectation and the exaggeration of that boon. Every one knows the story of the lady's maid who enjoyed in secret the bottle in which her mistress kept her elixir of youth, but who, having one day taken a little too much of it, instead of simply becoming young again, became for the second time a baby. This is what has happened to M. Capoul. M. Victor Massé's pleasing music has inebriated him with its youth-restoring liquor, and he is young to excess, too young for his voice, which no longer tallies with the appearance of his face. Perhaps M. Capoul is really only sixteen or seventeen; but one thing is certain, namely, that his voice is unmistakably forty."

In his physiology of the Paris theatres (*Derrière la Toile*, 1868, p. 71), M. Albert Vincentini introduces to us, under quite a different aspect, the artist who was afterwards to be a member of his company. "If Capoul," says the ex-manager of the Théâtre-Lyrique, "is fond of pretty women, the latter return the compliment with interest. They have even a peculiar way of pronouncing his name; there, like this, with a little quivering of the head, eyes half closed, lips scarcely opened, and a languishing voice: 'Kâpouille' . . . 'Khâppouille!'"

"It is superfluous to emphasize the attention our excellent comrade pays to dress, for he is the cynosure of female eyes and female hearts. Between the acts he executes little scales which resemble the murmurings of turtle doves. He vocalizes like a woman, and has always five or six broughams waiting for him at the door. The ladies' dream is to see him play Romeo for the sake of resuscitating the feud of the Montagues and Capulets."—*Guide Musical*.

## THE MESSENGER VIOLETS.\*

We come from the silent hills  
Where the golden sunbeams sleep,  
'Mid the blooms that spring has strewn  
O'er each verdant plain and steep;  
And we come to whisper thee  
Of a heart all white with pain,  
To ask if the old glad past  
Can return no more again.  
She cull'd us with trembling hand,  
Then she kiss'd us o'er and o'er.  
"Go tell him I love him still  
As I loved in days of yore,  
Away to the great wild town,  
To pour all your odours sweet,  
One impassion'd prayer for me,  
Like incense about his feet.  
Tell, tell, how I pine to hear  
But one single love-fraught sigh,  
Such as cleft his lips so oft  
In the happy dear gone-by—"

Ay, tell how e'en spring hath lost  
All its lustrous charm for me,  
How our favourite flowers droop  
As they watch my misery,  
Then ask—was the past a dream?  
Were the passion vows he spoke  
But a life-enduring spell  
From which he alone hath broke?  
And crave of him this one boon—  
From his soul the crystal truth.  
No mocking compassion now!  
No pitiful fears or ruth!  
Then if he be false return,  
With your fragrant beauty shed.  
Thus I'll know his changeable love  
Like my messengers sweet, is dead!  
And all silent as our hills,  
With palms folded o'er my breast;  
So to hide its mortal wound  
I shall softly sink to rest."

The great hills stood surcrown'd with gold,  
Amid hush of a summer noon,  
While the blossoms bent low their heads  
In a sorrowful tender swoon,  
As around them floated the breath  
Of the angels above, who sighed  
For the false who had miss'd love's heaven,  
For the true who for love had died!

\* Copyright.

A SOLDIER'S DAUGHTER.

## THE ADVENTURES OF A VIOLONCELLO.

At the Manchester Assizes, recently, a case of great interest to the musical profession came on for hearing before Mr Baron Pollock and a special jury. Mr W. H. Mayson, music dealer, of Deane Street, Manchester, brought an action against Mr T. M. Shuttleworth, a solicitor, of Preston, and an officer in connection with the Manchester Assizes, under the following circumstances. In the early part of 1875 Mr Mayson had a client, Mr Pedro A. Perrera, a gentleman who had a large collection of musical instruments of great value. Mr Perrera was anxious to obtain possession of a violoncello by Joseph Guarnerius, which was then owned by Mr Shuttleworth, and gave the plaintiff a commission to purchase it for him. The plaintiff bought the instrument for £200 for the defendant, who, at the same time, boasted with pardonable pride that he was possessed of a 'cello by a maker of far greater eminence, Antonio Stradivarius. Upon hearing this, Mr Perrera instructed Mr Mayson to exchange the Guarnerius for the Stradivarius, and gave £325 in addition. This Mr Mayson did, and obtained a receipt from Mr Shuttleworth, in which he spoke of the 'cello as a Stradivarius. Last year Mr Perrera had occasion to dispose of his collection, which was sold in London by Messrs Puttick & Simpson. Before the sale the instrument was seen by several experts, who discovered that, instead of being a genuine Stradivarius, it was by a maker named Ruggerius, of some eminence, but nothing like the repute of the great master. When the sale was effected Mr Shuttleworth informed the plaintiff that the 'cello was made about the year 1713, was brought from Cremona to London, where it came into possession of George IV. It was subsequently owned by the Duke of Cambridge, and then passed into the hands of a dealer, from whom he (Mr Shuttleworth) purchased it. It was subsequently ascertained that the 'cello which formed the subject of the action had had a far less distinguished history, and had been purchased by Mr Shuttleworth for £220. It was admitted that Mr Shuttleworth believed, when he sold the instrument, that it was a genuine Stradivarius, and his Lordship suggested that the matter might easily be settled by an arbitrator. The suggestion was adopted.

## CAMBRIDGE UNIVERSITY.

The following is the result of the special examination, allowed by Grace of Senate for musical candidates entered before the passing of the new rules, held at Cambridge, 28th December, 1877:—

*Doctors*.—Henry Fisher (St John's College), Horace Hill, Joseph Parry, and William Joseph Westbrook (Queen's).

*Bachelors*.—John Asquith (St John's College), George Benson, Alfred J. Caldicott (Trinity), James Dawber (St John's College), David Jenkins, Walter Henry Nichols, Walter Stokes.

## WAIFS.

M. Léo Delibes has returned to Paris.

There are twenty-four theatres now open in Paris.

Mdlle Sangalli is dancing at the Teatro Comunale, Trieste.

The success of Mad. Adelina Patti in Italy is greater than ever.

Mdlle Maria Wieck (sister of Mad. Schumann) has been playing at Nice.

*Orphée aux Enfers* is performing at the Théâtre de la Gaîté (late "Lyrique").

Mad. Gerster-Gardini made her *début* at Moscow as Amina in *La Sonnambula*.

The Pope has appointed Sig. Mustafa perpetual director of the Sixtine Chapel.

Sig. Sighicelli represents Italy on the Musical Committee at the Paris Exhibition.

Dr W. Langhans has commenced, at Berlin, his lectures on the History of Music.

Herr Nachez, pupil of Joachim, has created a sensation as a violinist in Buda-Pesth.

Mad. Devoyod has appeared at the Teatro Real, Madrid, as Leonore in *Il Trovatore*.

The name of M. Gaston Serpette's new work, to be produced in Brussels, is *Le Tricorne*.

Signora Lucca, of Milan, gave a grand party on New Year's Day in honour of M. Gounod.

M. Jules De Swert's opera, *Les Albigeois*, will be produced at the Stadttheater, Hamburg.

Mad. Mallinger will only appear a few times this season at the Royal Operahouse, Berlin.

Mdme Annette Essipoff will make her first public appearance in Berlin at the Singacademie.

Flotow is expected in Paris with his new opera, *La Rosellana*, to be produced at the Italiens.

There is to be a Grand Musical Festival next year at Bruges, under the direction of M. van Gheluwe.

M. Gounod attended the funeral of Sig. Alberto Mazzucato, late director of the Conservatory, Milan.

Dr Ed. Hanslick is to represent Austria on the Musical Committee at the Paris International Exhibition.

M. Vergnet has appeared for the first time as Jean de Leyde, in *Le Prophète*, at the Grand Opera, Paris.

A subscription has been started in Wiesbaden for a resident of that town, J. N. Hummel's eldest son.

Brahms' C minor symphony has been performed in Moscow, under the direction of Nicolas Rubinstein.

Herr Friedrich Grützacher was to play at the eighth Subscription Concert of the Musical Society of Vienna.

Rubinstein arrived at Vienna on the 9th inst., to superintend the rehearsals of his *Maccabæer*, at the Operahouse.

Professor Engel has abandoned the intention of resigning his appointment at the Royal School of Music, Berlin.

The management of the Operahouse, Vienna, has concluded a fresh engagement, for three years, with Herr Beck.

The Netherlandish Society for the Promotion of Musical Art has made Herr Carl Hill, of Schwerin, honorary member.

Dr Filippo Filippi, the well-known musical critic, has published an interesting pamphlet, entitled *La Musica nel 1877*.

The Philharmonic Academy of Rome lately gave a performance of Haydn's *Seasons* at the Teatro Argentina, with signal success.

Herr Franke announces his intention of resuming his concerts of chamber music next month, at the Royal Academy of Music.

Somebody in New York claims to have a penny coined at the Philadelphia Mint in 1815. No pennies were coined that year.

Sig. Pedrotti, conductor at the Teatro Regio, Turin, will succeed Sig. Alberto Mazzucato, as director of the Milan Conservatory.

The statue of Guido Monaco will be inaugurated in his birth place, Arezzo, next year. Sig. Salvini has completed the model.

Owing to the indisposition of M. Eugène Gautier, the lectures on the History of Music at the Paris Conservatory have been postponed.

The Florentine Quartet, under Herr Jean Becker, now giving concerts in Holland, will visit Austro-Hungary, in March and April.

All the building behind the curtain at the Théâtre des Fantaisies-Lyriques, Rouen, was burnt to the ground four days only after its opening.

Miss Kuhe, daughter of Mr Wilhelm Kuhe, is to make her debut, as a pianist, at Mr Kuhe's "Musical Festival," at Brighton, next month.

Only two new operas were produced in France during the year 1877—*Le Roi de Lahore* at the Grand Opera, and *Cinq-Mars* at the Opéra-Comique.

During a recent performance of *Zampa* at the Opéra-Comique, Mdle Carol, who played Camille, fell through a trap. She sustained no serious injury.

Negotiations are pending for next season between Mesdames Lucca and D'Angeri, on the one hand, and the management of the Scala, Milan, on the other.

The instruments used for the string-quartet in the Trocadero orchestra at the Paris Exhibition, have been made expressly by MM. Gand and Bernardel.

Glowing accounts are published of the success achieved at Gratz by a young vocalist, Mdle Marianne Stöger, as Mrs Ford in Nicolai's *Lustige Weiber von Windsor*.

MM. Léo Delibes and Carvalho have been appointed members of the Committee of Studies at the Paris Conservatory, the former for harmony, the latter for elocution.

Herr Kremser, author of numerous compositions for men's voices, provisionally replaces Herr Hellmesberger in the direction of the Society of Friends of Music, Vienna.

Mdle Heilbron has signed an engagement with M. Carvalho. The leading part in M. Ambroise Thomas's *Psyche*, transformed into a grand opera, has been reserved for her.

The new theatre of the Fantaisies-Montmartre will be inaugurated by a five-act buffo opera, *Le Chevalier de Boufflers*, words by M. René de Saint-Prest, music by M. Capelli.

Sixty-five performances of Herr Johann Strauss's *Teigane*, produced at the Théâtre de la Renaissance, 228,000 francs, being an average of 3,650 francs for each performance.

The Italian company this spring at the Imperial Operahouse, Vienna, will include one Swedish vocalist, two French, one English, one Spaniard, one German, and two Italians.

Baron Orczy, formerly Intendant of the National Theatre, Pesth, has offered the managers of the Théâtre de la Monnaie, Brussels, a new opera, of which he has written both libretto and music.

M. Auguste Hercz, manager of the Brussels branch of the Brothers Schott firm, is nominated a knight of the Order of the Italian Crown. His patent was one of the last signed by King Victor Emmanuel.

Out of all the works sent in for the prize offered by the Municipal Council of Paris, the sub-committee at the Grand International Exhibition have selected six. The final decision as to which is the best is to be made public on the 20th inst.

Mr Wilford Morgan's sacred cantata, *Christian, the Pilgrim*, will be given in April, with full orchestra and chorus, in the new concert room of the Royal Academy of Music. The cantata is also announced for performance in several provincial towns.

There is one experience which teaches a man all about the profoundest depths of fear. It is to sit in a barber's chair, and, as the sharp edge of the razor reminds you there are two jugular veins close at hand, to have some invisible demon start a sneeze.

Blanche Barette, some ten years since a leading artist of the Théâtre-Lyrique, has succumbed to a long and painful illness. Besides being a favourite in Paris, she was exceedingly popular in Marseilles, Bordeaux, and the principal towns of Belgium.

The Washington *Capital* is responsible for the following:—"Clara Kellogg dines in her own room, off her own china and solid silver. An hotel waiter, who one morning allowed her coffee to get cold before taking it in, says: 'Dis eye? oh, dat's nuffin. I hit a trunk coming out o' de room in a hurry.'"

The performance to be given at the Italiens, Paris, for the benefit of the wounded in the present war, has been postponed till the 3rd February. Mdle Albani lends her valuable aid. Part of the programme will consist of the second act of *La Fille de Madame Angot*, for the waltz in which M. Ch. Lecocq has written some new variations.

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